

LITANY II

for

Brass Quintet

2 B^b Trumpets, French Horn, Trombone & Tuba

by

Lee McClure

About "LITANY II"

Except for one section of new material, **LITANY II** (for brass quintet) is, for the most part, Lee McClure's arrangement and/or reworking of his choral composition: *Litany To The Holy Spirit*.

The text of the choral work is a poem of the same name by Robert Herrick (b.1591, d.1674). Of the original ten stanzas, four are printed below:

When I lie within my bed,
Sick in heart and sick in head, (1)
And with doubts discomfited,
Sweet spirit, comfort me!

When the passing bell doth toll,
And the Furies in a shoal (2)
Come to fright a parting soul,
Sweet Spirit comfort me!

When the flames and hellish cries
Fright mine ears and fright mine eyes, (3)
And all terrors me surprise,
Sweet Spirit comfort me!

When the Judgment is reveal'd
And that open'd which was seal'd (4)
When to Thee I have appeal'd
Sweet Spirit comfort me!

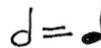
Stanza no.2 above is the basis of the special effects section (bars 103-123) in which the performers imitate the sounds of the Furies.

Stanzas no.3 & 4 are printed below Trumpet I in the score (bars 327-372) only to indicate the original character of the melody and are not to be sung or spoken.

Notes on the score

Duration of notes from long to shorter: 

All rhythmic modulations are expressed with the old or previous value first:

 means old half-note become the new quarter-note.

" ∇ " over a note indicates staccato with an accent.

"M" over a clef is a reminder that the instrument has a mute on.

Muting of instruments is required as follows:

<u>BAR #'S</u>	<u>Instrument(s)</u>
37-51	Trombone: Plunger Mute (don't use if it sounds corny)
56-61	Trumpet II & Horn
97-102....	Trumpet II
103-126....	All instruments
127-142	Instruments, one by one, take mutes off
181-189	Trumpet I

On page 29, bars 225-228, Trumpet II must pick one of the three trills, depending on which sounds best.

In the Horn part on pg. 42, bar 352, "port." means portamento or quick glissando not taking up much of the duration of the C# eighth-note.

Note that the repeat in the score (on Pg.38, bar 327 through Pg.40, bar 343) is written out in the parts; hence the two sets of bar numbers. 1X = first time; 2X = second time.

SPECIAL EFFECTS SECTION: BARS 103-123

"Whistle" means literally whistle with lips.

"Air Whistle" means whistle with breathy sound.

The whispered words are to be heard but not necessarily understood by the audience; they should be truly whispered, whether loud or soft, and not vocalized as spoken words.

"Clap" means clap with hands or slap thigh. In bar 117 "cup clap" means cup hands when clapping or slapping thigh. The second word in bar 117, "pökütü", starts like the word "pocket".

Litany outline

RECURRING THEME (BAR #'S:)

3-6
52-60
84-102
(136-159: variation)
160-168
374-381

pg. iii

<u>Time</u>	<u>Bar#</u>	<u>Description</u>
0:00	1	intro - dramatic
1:34	37	bolero
2:44	63	walking bass waltz
3:31	84	transition
4:23	103	mysterious sostenuto - ghost & bird sounds
6:00	135	crescendo to funk ostinato - diminuendo
7:07	150	quiet mood
7:51	181	call & answer with accelerando
8:19	176	double time
9:59	261	call & answer - fast blues
10:49	314	transition
11:18	327	inspirational anthem - rhapsodic
13:35	373	coda - pedal point
14:49	397	(end)

CONCERT PITCH
SCORE IN C

LITANY II by Lee McClure

$\text{J}=100$

I Bb Tp's

II

Hn

Tbn

Tuba

I B\#d.

II B\#d.

Hn

Tbn

Tuba

1x: p cres-
 2x: mf cres-

sim.

$\text{sim.} \uparrow$

$\text{Play 2x only: mp cres-}$

1x: p cres-
 2x: mf cres-

$\text{ff} \text{ mf} \text{ mp}$

sim.

Ritard

sim.

$\text{sim.} \uparrow$

Ritard

$\text{ff} \text{ mf} \text{ dim.} \text{ mp}$

LII Pg. 2

12

$$> \beta$$

A Tempo (d=100)

Handwritten musical score for a piece involving multiple instruments. The score includes five staves: I (top), II, III, Hn (Horn), Tbn (Tuba), and Tub (Tuba). The music is in common time. The score features various dynamics and performance instructions, including 'A Tempo' and 'solo: P'.

Instrument I: 2 eighth notes, dynamic >P, followed by a measure of rests.

Instrument II: 2 eighth notes, dynamic >P, followed by a measure of rests.

Instrument III: 2 eighth notes, dynamic >P, followed by a measure of rests.

Instrument Hn: 2 eighth notes, dynamic P, followed by a measure of rests. The next measure is labeled 'solo: P' with a dynamic P and a sixteenth-note pattern.

Instrument Tbn: 2 eighth notes, dynamic >P, followed by a measure of rests. The next measure is labeled 'A Tempo' with a dynamic P and a sixteenth-note pattern.

Instrument Tub: 2 eighth notes, dynamic >P, followed by a measure of rests. The next measure is labeled 'A Tempo' with a dynamic P and a sixteenth-note pattern. The score continues with measures (1) through (5).

18

18

I

II

Hn 9: P

Tbn 9: P

ub 9: CUE Tbn

Play

cres -

p

p cres

p

cres -

(J=100)

LII Pg.3

26

I

II

Hn

Tbn

Tub

CUE Tbn

PLAY

33

I

II

Hn

Tbn

Tub

37

I f p Solo: p

II sim.

Hn $g:$ $b\ddot{p}$ p

Tbn $g:$ Plunger Mute $\xrightarrow{o=+; t=+}$ f mf p

Tub $g:$ $d.$ f p mf p

40

I $b\ddot{p}$ \ddot{p} mf p

II $b\ddot{p}$

Hn $g:$ —

Tbn $g:$ \ddot{p} p mf p

Tub $g:$ —

(J=100)

LII Pg. 5

43 *mf* =

I *bd.* } *mp* = } *p*
 II - } *o* } *p*

Hn: - - -

Tbn: *mf* *o* ++ *o* (7) + *o* + *o* ++ *o* (8) + *o* + *o* ++ *o* + *o* +
 mp } *p*

Tub: - } *bd.* } *p*

46

I *bd.* *d.* } *mp* > *d.* } *p* *b* *d.*
 II *bd.* *d.* } *mp* > *d.* } *p* *d.*

Hn: - } *p* } *p* *p* *p*

Tbn: *o* ++ *o* + *o* ++ *o* + *o* ++ *o* + *o* ++ *o* + *o* +
 mp } *p*

Tub: *bd.* } *bd.* } *bd.* } *p*

($\text{J}=100$)

L II Pg. 6

49

I $\text{F} \text{b} \text{o}$ (P) o $\text{P} \cdot$

II $\text{F} \text{o}$ (P) $\text{h} \text{o}$ $\text{d} \cdot$

Hn $\text{g} = \text{b} \text{o}$ (P) $=$ $-$ $-$

Tbn $\text{g} =$ (P) $\text{o} \text{ t } \text{t} \text{t} \text{t} \text{o}$ $\text{o} \text{ t } \text{t} \text{t} \text{t} \text{o}$ $\text{h}_2 \text{t} \text{t}$ $\text{o} \text{ t } \text{t} \text{t} \text{t} \text{o}$ $\text{h}_2 \text{t}$

Tub $\text{g} = \text{d} \cdot$ $\text{d} \cdot$ $\text{d} \cdot$ $\text{d} \cdot$ $\text{d} \cdot$

52

I $\text{F} \text{P} \cdot \text{f} \text{o}$ (P) $\text{d} \cdot \text{d} \cdot \text{o}$ $\text{h} \text{h}$

II $\text{F} \text{h} \text{h}$ Mute $\text{h} \text{h}$ Mute (P)

Hn Mute $\text{h} \text{h}$ Mute

Tbn $\text{g} = \text{p} \cdot \text{f} \text{p} \text{p} \text{p} \text{p} \text{p} \text{p} \text{p}$ $\text{h} \text{h}$

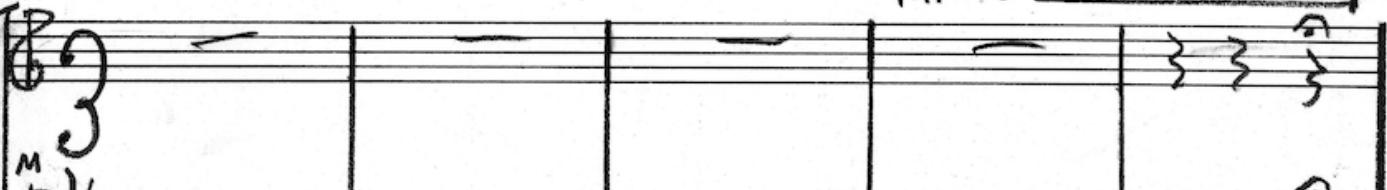
Tub $\text{g} = \text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d} \cdot$

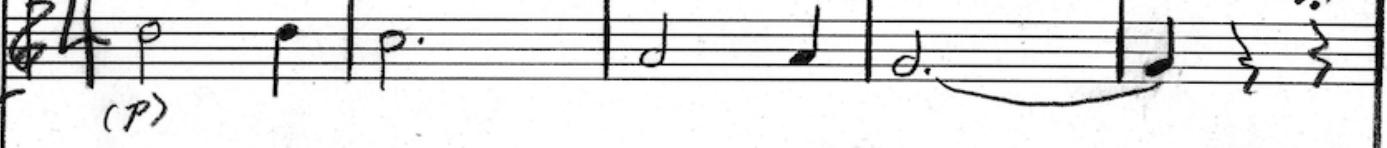
($\text{d}=100$)

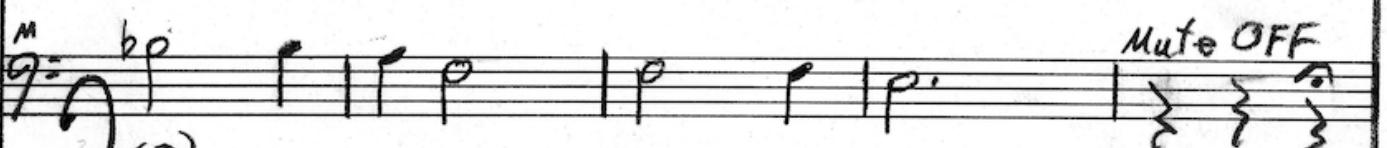
LII Pg. 7

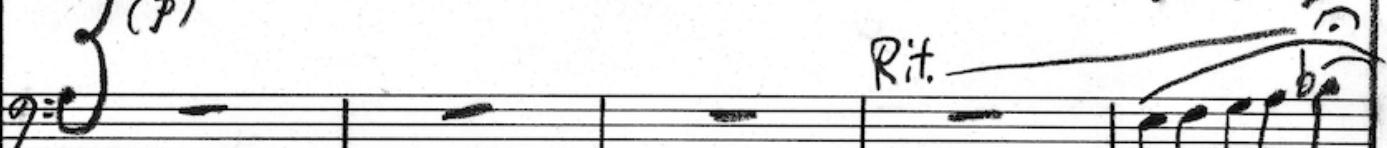
57

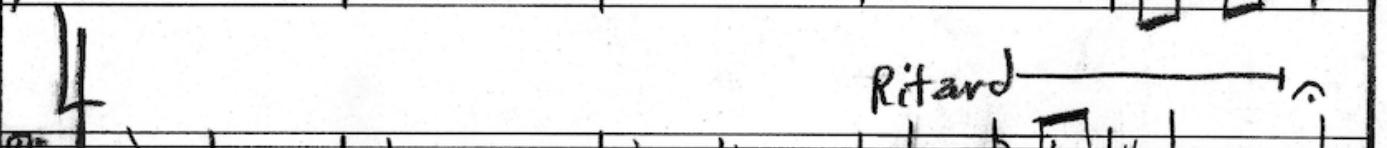
Ritard

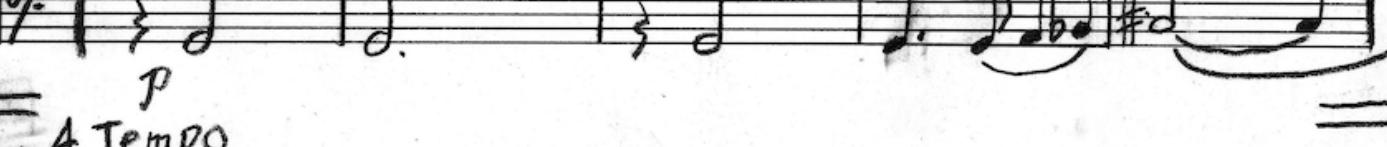
I 

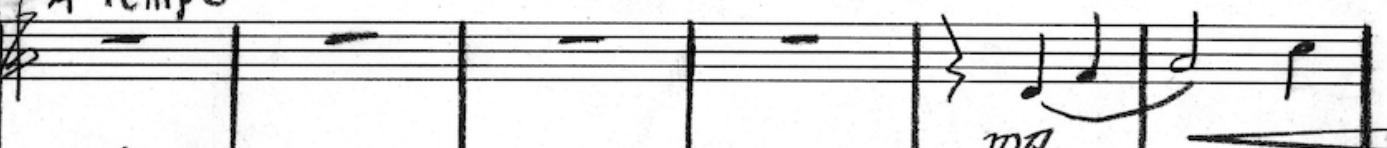
II 

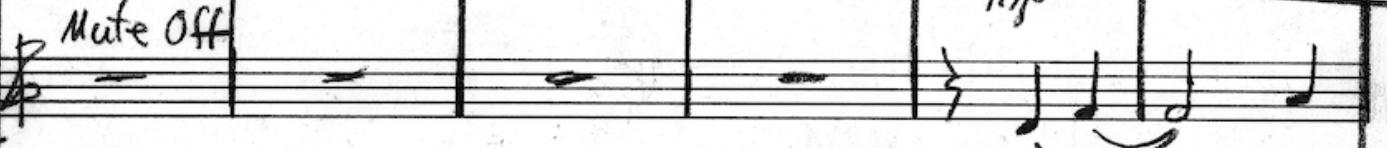
Hn 

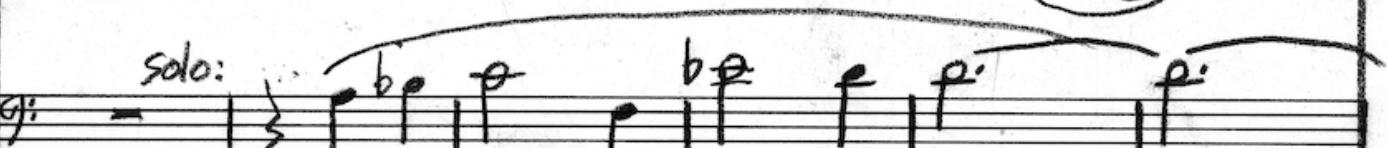
Tbn 

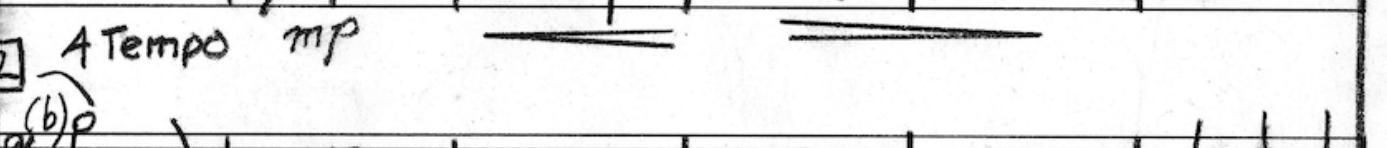
Tub 

I 

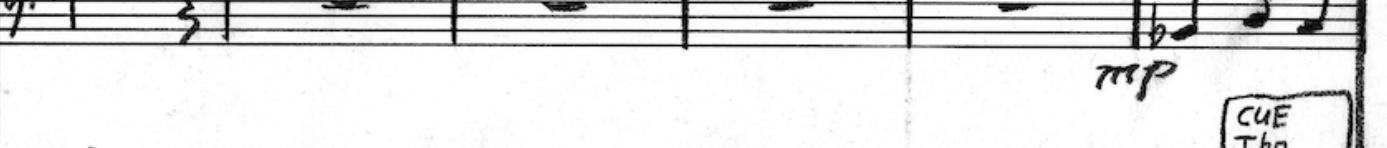
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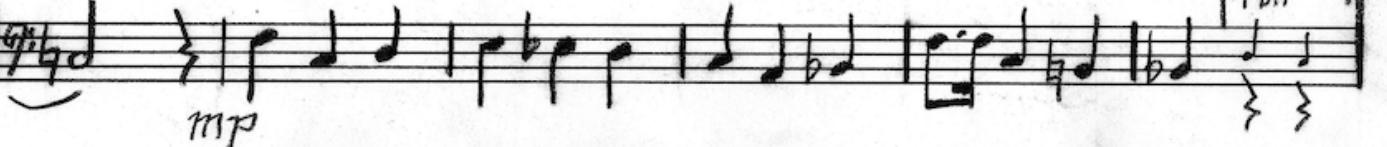
Hn 

Tbn 

Tub 

62

4 Tempo 

Hn 

Tbn 

(J=100)

LII

Pg. 8.

68

I 

II 

Hn 

Tbn 

Tub 

74

I 

II 

Hn 

Tbn 

Tub 

80 -Ritard

J=80

I 

91

poco

I

mp

Mute

II

#d. mp #d. mp

Hn

9: p' mp #p' mp mp

Tbn

9: #p' #p' p #p' bp p bp p bp p

Tub

ossi SVA mp mp pp p

Rit.

Mute

I

d=56

II

p

Hn

9: bp. p bp. p

Tbn

9: d. d. bd. d. p

Tub

9: bd. bd. d. d. bd. p

103 $\square = 92$

Mute

(J=92)

LII Pg. 12

(♩=92)

LII Pg. 13

114

I *clap →*

II *Whisper: sfz sfz* *clap →*

Hn *(#)* *cur! Key!*

Tbn *(#)* *(whistle)* *whisper: sfz* *clap →*

Tbn *mf* *Kō!*

Tub *mf* *cue* *TP II* *Voice: sfz >* *sss*

I *clap shouted: (3) (3) (3) LOUD whisper*

I *ff* *whi-tă-dō Whitado, whitado, Whitado, Whitado, Whitado, Whitado*

II *clap falseto f* *gliss* *caw* *f* *gliss*

Hn *clap Falseto: ff* *gliss* *caw* *ff* *gliss*

Tbn *sfz* *key key* *sfz* *key key* *sfz* *key key*

Tub *sfz*

(J=92)

LII

Pg. 14

loud whisper

117 CUP f Shouted rising ↗ 3 3

1

ff pō-kü-tü, pōkütü, píckütü, ticki, ticki, ticki, ticki, ticki, ticki, ticki

Col I

M^{CUP} clap | f. Shouted rising

ff pō-kü-tu, pōkütu, pí kütü

M CUP | f Shouted rising fff >

A musical score for a single melodic line. The notes are eighth notes, and the rhythm is indicated by vertical stems. The first note has a dynamic marking 'ff' with a downward arrow. The lyrics 'pō-kū-tū, pōkūtū, p̄k̄tū, sss' are written below the notes. The 'ss' dynamic is placed at the end of the melodic line.

M sf2

Tub 9: R.Y.

ま

ticki, ticki, ticki

tíckí, tíckí, tíckí, tíckí, tíckí

M *mf* [Play] *dim.* — 3 — — — *p*

— *mf* *dim* — — — *mp*

555

mf dim.

(d=92)

LII Pg. 15

120

I: *mf* — *f* *gliss* *mp* — *p* — *p* —

II: *M* — *d* — *mf* — *mf* — *Whistler* — *Play* — *bd* *mp* —

Hn: — — — — — *p* — *3* — *d* —

Tbn: *M* — *mf* — *p* — *p* — *p* — *p* — *Play* —

Tub: *M* — *mf* — *bp.* — *p* — *p* — *p* — *bd* —

I: *mf* — *mp* — *p* — *p* — *p* — *pp* — *mf* — *p* — *bd* —

II: *M* — *mf* — *p* — *p* — *p* — *p* — *p* — *p* —

Hn: — — — — — *Mute Off* — — — — —

124

I: *mf* — *p* — *mf* — *p* —

Tbn: *M* — *bp.* — *p* — *p* — *p* — *p* — *p* — *p* — *mf* — *p* —

Tub: *M* — *mf* — *p* — *p* — *p* — *p* — *p* — *p* — *Mute Off* —

(J=92)

LII Pg. 16

129

M

I

mf > p cres poco

II

p cres

Ritard

Hn

mf > p cres

Tbn

mp p mute off

Tub

Ritard

(d=66)

II Pg. 17

138

1

10

13

p —

d. } 1. e)

4

mf —

A handwritten musical instruction 'mf > -' is placed on a staff. The 'mf' is written in a cursive style, and a short vertical line with an arrow pointing right is positioned to its right, indicating a dynamic change or a performance instruction.

A musical staff with a bass clef. It features a whole note, a half note, and a quarter note, followed by a fermata (a small bracket above the notes) and a long horizontal line extending to the right.

A musical score for piano. The first measure shows a dynamic instruction 'mf' above the staff. The second measure shows a tempo instruction 'b p' above the staff, with a vertical line extending downwards.

mf

($\omega = 66$)

II Pg.18

1145

1145

I

II

Hn

Tbn

Tub

I

II

Accel

I

II

Hn

1148

Tbn

Tub

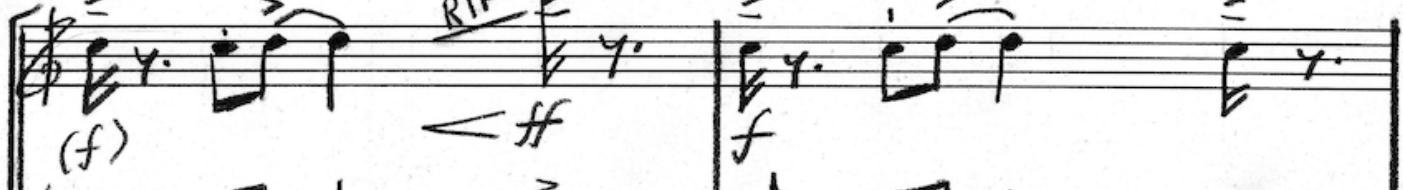
(J=76)

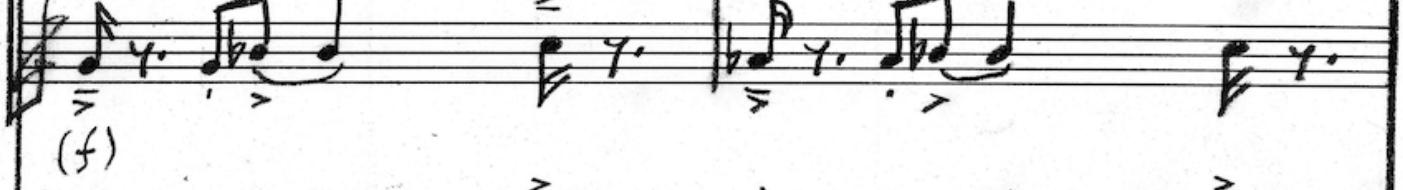
LII

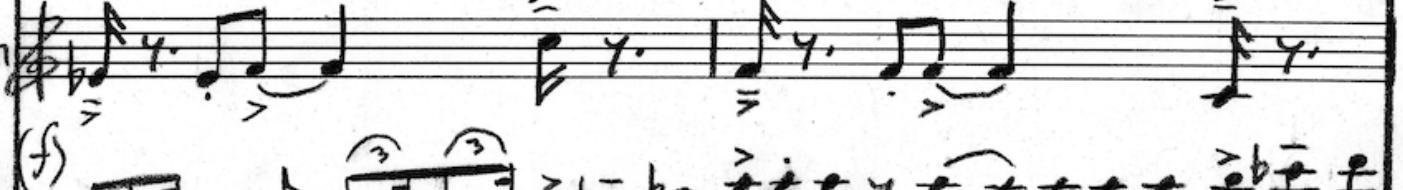
Pg. 19

150

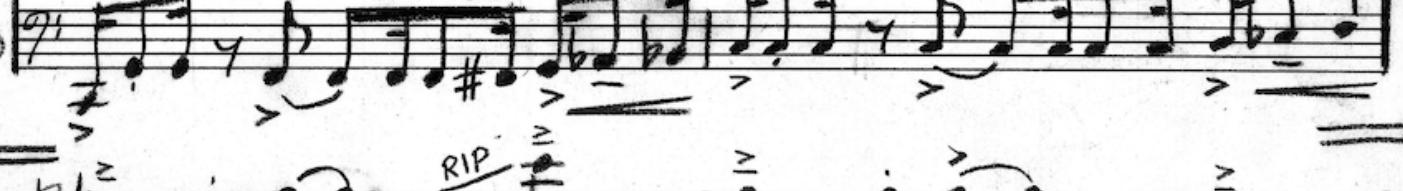
150

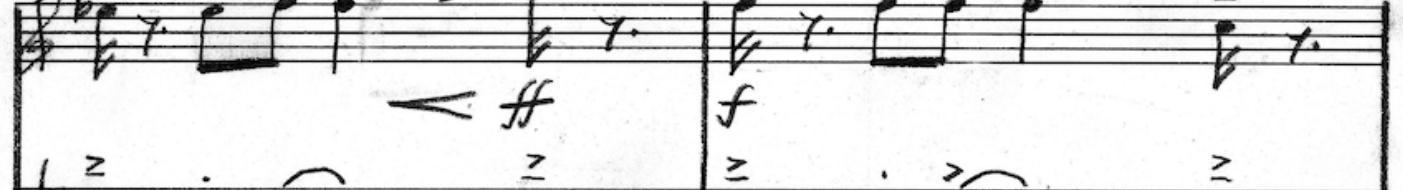
I 

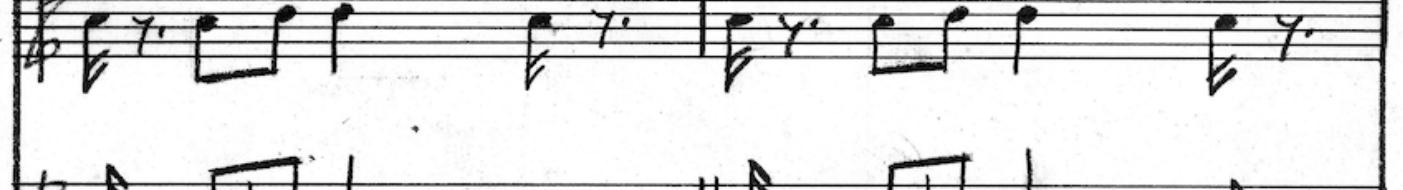
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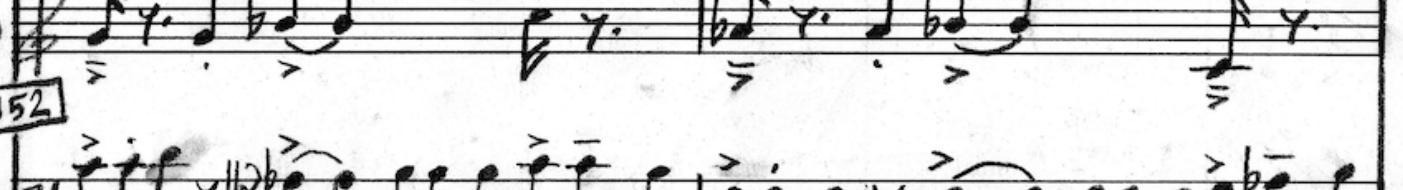
Hn 

Tbn 

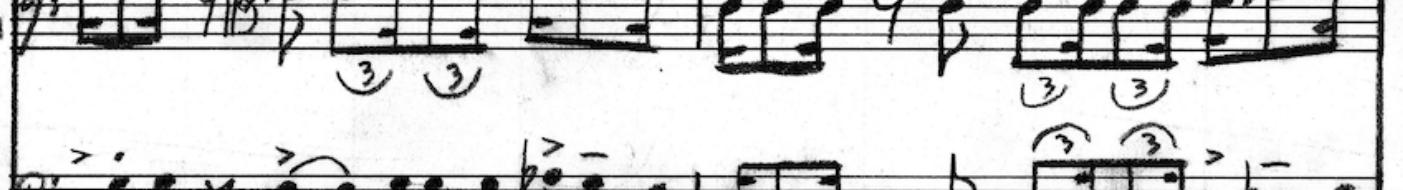
Tub 

I 

II 

Hn 

152

Tbn 

Tub 

(J=76)

LII

Pg. 20

(J=76)

LII Pg. 21

158

Accel — J=84

I

II

Hn

Tbn

Tub

162

Accel — J=84

J=84

mp

mp

mp

mp

mp

(J=84)

LII Pg.22

[167]

Ritard

I

II

Hn

Tbn

Tub

Rit.

J=56

I

II

Hn

Tbn

[172]

Rit.

J=56

CUE Hn

p

mp

mf

p

mp

mf

p

mp

mf

p

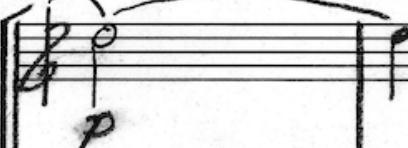
mp

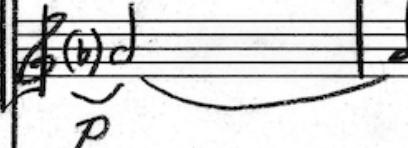
(J=56)

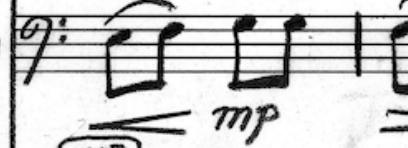
LII

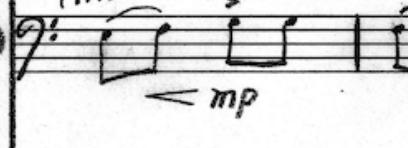
Pg. 23

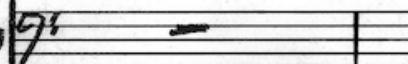
177 (J=56) LII Pg. 23

I 

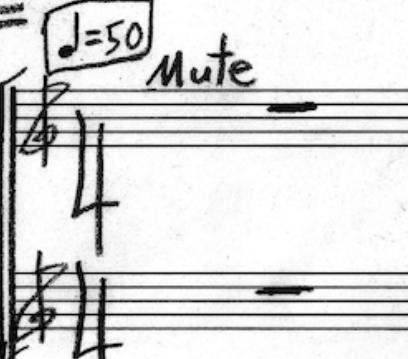
II 

Hn 

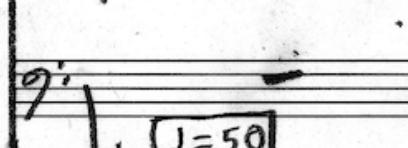
Tbn 

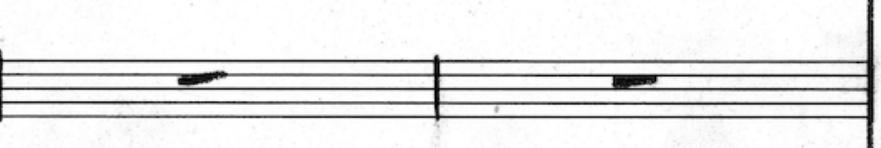
Tub 

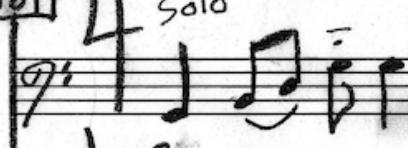
Rit. 

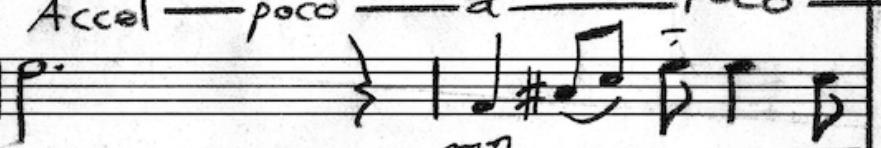


Mute 

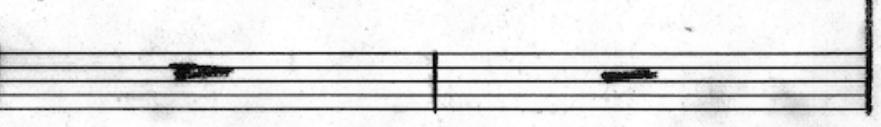
Accel 

pp 

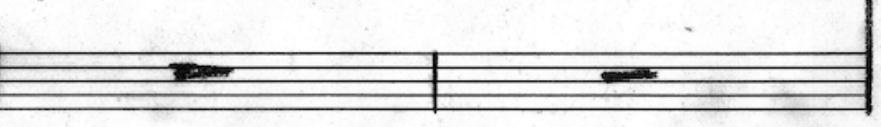


J=50 Solo 

p 

Accel 

poco 

a 

poco 

184

Accel

LII

Pg. 24

I

II

Hn

Tbn

Tub

188

192 Accel — — poco — — a — — poco

198

(♩=96) LII

Pg. 26

198 (♩=96) LII Pg. 26

I
 II
 Hn
 Tbn
 Tub

199

200

201

202

203

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204

(J=96) LII Pg.27

1st ending:

I: $\text{F} \text{ (b)}$ ff f

II: f f f f

Hn: $\text{f} \text{ (b)}$ ff f f

Tbn: f f f f

2nd ending:

Tub: f f f f f f f f

J=108
Little
Faster

mp fmp mp mp

mp f mp mp

mp fmp mp f b f b f

mf mp f mp f mp f mp

mf f f f f f f f

207

(d=108) LII

Pg. 28

212

Handwritten musical score for a four-part ensemble (I, II, Hn, Tbn) with tuba (Tub) as the basso continuo. The score is in common time and includes dynamic markings (fp, f, mp, mf, crescendo) and performance instructions (sim, crescendo, decrescendo). The tuba part includes a bassoon part and a bassoon-clef bassoon part.

Part I: Measures 1-2. Dynamics: fp, f. Measure 3: - (rest). Measure 4: mp. Measure 5: b₂ b₁ | b₂ b₁ | b₂

Part II: Measures 1-2. Dynamics: fp, f. Measure 3: - (rest). Measure 4: mp. Measure 5: b₂ b₁ | b₂ b₁ | b₂

Hn (Horn): Measures 1-2. Dynamics: fp, f. Measure 3: - (rest). Measure 4: mp. Measure 5: b₂ b₁ | b₂ b₁ | b₂

Tbn (Tuba): Measures 1-2. Dynamics: fp, f. Measure 3: - (rest). Measure 4: mp. Measure 5: b₂ b₁ | b₂ b₁ | b₂

Tub (Tuba): Measures 1-2. Dynamics: f. Measure 3: mf. Measure 4: crescendo. Measure 5: decrescendo.

16

217

9 = $\frac{2}{4}$

9 = $\frac{2}{4}$

9 = $\frac{2}{4}$

9 = $\frac{2}{4}$

222

(2)=108> LII Pg. 29

I:
 II:
 choice: f (1st) 2nd 3rd

Hn:
 Tbn:
 Tuba:
 T:
 227

232

(J=108) LII Pg. 30

I

II

Hn

Tbn

Tub

237

Detailed description: The score is for a wind ensemble. Part I (top) has two staves: the first with eighth-note patterns and the second with sixteenth-note patterns. Part II (second from top) has two staves: the first with eighth-note patterns and the second with sixteenth-note patterns. The Horn (Hn) part has two staves: the first with eighth-note patterns and the second with sixteenth-note patterns. The Bassoon (Tbn) part has two staves: the first with eighth-note patterns and the second with sixteenth-note patterns. The Bass (Tub) part has two staves: the first with eighth-note patterns and the second with sixteenth-note patterns. A section starting at measure 237 (Tbn part) has two staves: the first with eighth-note patterns and the second with sixteenth-note patterns. Various dynamics are indicated: f, mf, ff, mp, mf cres, and gliss. Articulations include accents and slurs. Measure 232 starts with f, followed by mf, then ff. Measure 237 starts with ff, followed by ff, then ff.

242

(d=108) L II Pg. 31

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($\omega=108$)

LII

Pg. 32

1

I

II

Hn

9:

1b

Tub

J=144 Subito Faster

sfz

fp

sfz

fp

sfz

fp

259

gliss

sfmp

ff

J=144 Subito Faster

sfz

f >

(J=144)

LII Pg. 33

264

276

(J=144)

LII

Pg. 34

Handwritten musical score for orchestra, page 34, section LII, measure 276 to 282.

Measure 276: Four staves are shown. I: 2 eighth notes, dynamic *mf*, followed by a sixteenth-note pattern. II: 2 eighth notes, dynamic *mf*, followed by a sixteenth-note pattern. Hn: 2 eighth notes, dynamic *mf*, followed by a sixteenth-note pattern. Tbn: 2 eighth notes, dynamic *mf*, followed by a sixteenth-note pattern. Tub: 2 eighth notes, dynamic *mf*, followed by a sixteenth-note pattern.

Measure 282: The score continues with four staves. I: 2 eighth notes, dynamic *mf*, followed by a sixteenth-note pattern. II: 2 eighth notes, dynamic *mf*, followed by a sixteenth-note pattern. Hn: 2 eighth notes, dynamic *mf*, followed by a sixteenth-note pattern. Tbn: 2 eighth notes, dynamic *mf*, followed by a sixteenth-note pattern.

Handwritten musical score for a piece of music. The score includes parts for Bassoon (I and II), Horn, Trombone, Tuba, and Trombone (2nd part). The score is in 2/4 time and includes dynamic markings such as *f*, *fp*, *mf*, and *3*. The score is divided into measures, with some measures containing rests and others containing specific rhythmic patterns. The bassoon parts feature slurs and grace notes. The tuba part includes a measure number 294. The score is written on a grid of five staves.

($\omega = 144$)

LII

Pg. 36

300

$d = \omega$

gliss

$d = \omega = 72$

I

fp gliss f mf fp

II

fp gliss

Hn

fp gliss f mf fp

Tbn

fp f mf f

Tub

fp f

fp gliss f mf

fp gliss f mf

305

fp gliss mf fp gliss mf

fp f mf f fp mf

fp gliss f fp fp fp

(d=72)

LII

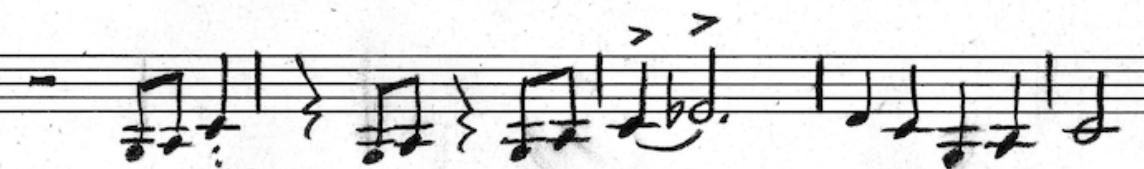
Pg. 37

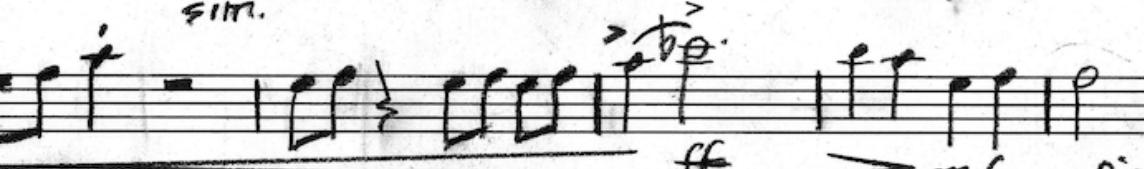
311

Ritard—

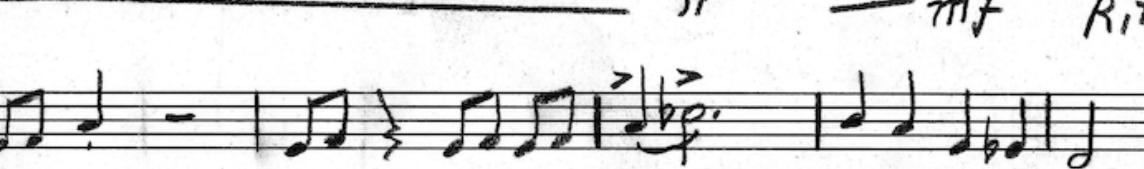
I - 

 - Col I -

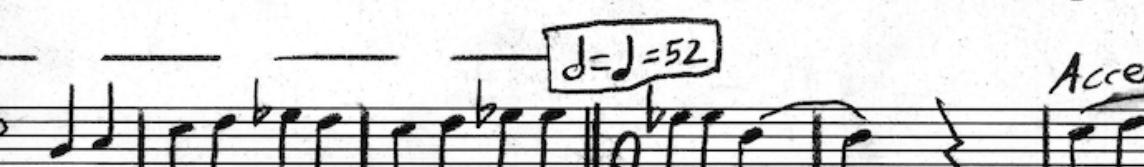
II - 

Hn - 

 sim.

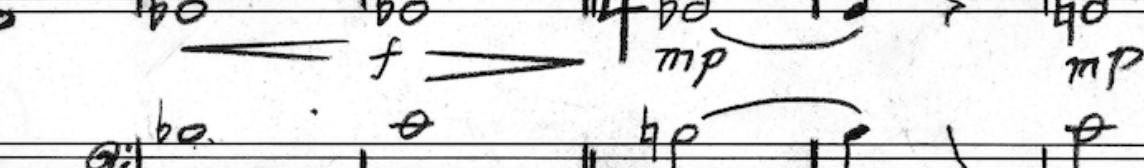
Tb - 

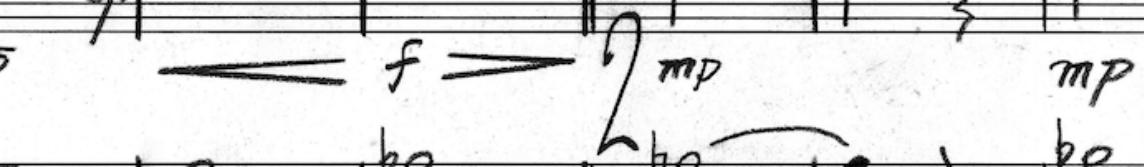
 ff ff ff ff ff ff

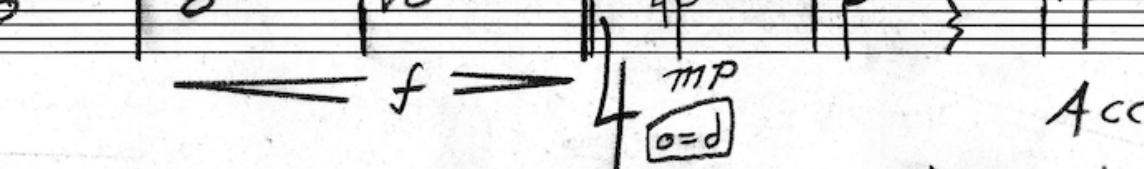
Tu - 

Accel - 

 d = d = 52

316 - 

Accel - 

Accel - 

Accel - 

322

LII Pg. 38

$$J=60$$

Handwritten musical score for a piece with five staves. The staves are labeled I, II, Hn, Tbn, and Tu. The score includes dynamic markings (e.g., *p*, *mf*, *mp*, *f*, *b*, *bd.*, *gliss*) and performance instructions (e.g., slurs, grace notes, fermatas). The score is divided into measures by vertical bar lines. The right edge of the score features a vertical column of numbers (2, 4, 2, 4, 2, 4) and a vertical line.

Twice As Slow

$$1 \times 338 = 338$$

$$2 \times 361 = 722$$

L II

Pg. 40

338 $\text{J} = \text{J} = 60$
361 Accel Quick

2x 361 Accel Quick — — — — J=76

I f mf p

II f mf p

Hn f mf p

Tbn b mf p

Tu f mf p

Ritard J=60 mf p

mp R.

340 mf f

Ritard. p=60 cres. f Ritard.

363 mf

~~2X~~
ONLY
367

LII

Pg. 42

$$J=56$$

$\text{♩} = 40$

373

J=72

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97 |  |

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99 |  |

100 |  |

383

LII Pg. 44

J=56 Slower

I

II

Hn

Tbn

Tu

389

King Brand jazz band, N.Y.

No. D2 - 10 STAVE

392

(d=56)

LII

Pg. 45

I

395